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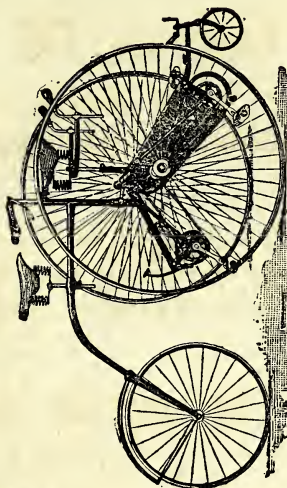
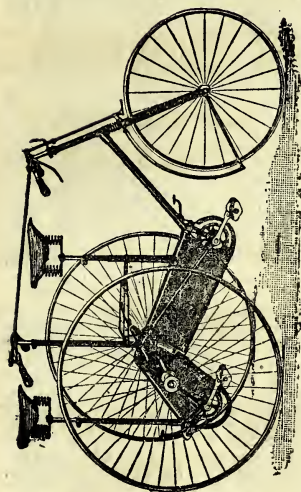
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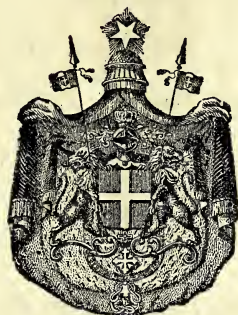
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THE
ITALIAN EXHIBITION,

LONDON, 1888.

Extract from the Initiatory Circular of the Director-General.

THE first exclusively American Exhibition ever held beyond the limits of the United States Territory has been so eminent a success in London this year, that it is proposed to follow up this Exhibition of the Arts, Manufactures and Products of the greatest country of the New World by an Exhibition of the Arts, Manufactures and Products of the newest Great Power of the Old World—UNITED ITALY.

International Exhibitions have done incalculable good during the 36 years which have elapsed since H.R.H. the Prince Consort inaugurated the Great Exhibition of 1851, and thereby brilliantly demonstrated that "Peace hath her victories no less renowned than War."

The good example has been followed, and the International Exhibitions which have since been held in all parts of the world have so developed every branch of Art, Industry and Manufactures as to become confusingly extensive, and only desirable at considerable intervals of time when it is deemed expedient to mark certain epochs of progress attained. But we owe to H.R.H. the Prince of Wales, following in the footsteps of H.R.H. the Prince Consort, the happy conception of holding, yearly, the well-known *special* Exhibitions in London, with which his Royal Highness's name has been associated.

The "Fisheries" Exhibition was the first of the recent popular series. It was held at Kensington in 1883, being followed by others in 1884, 1885, and 1886, and all were most successful.

It occurred to me in 1884 that an entirely new departure in Exhibitions might be made both interesting, useful, and instructive, by organising a *National* Exhibition of one Country in the metropolis of another, for even as justice is best served by the examination of one person at a time in the witness box, so I am of opinion that henceforth it will be wise to examine into the history and progress of one nation at a time.

The American Exhibition in London is the "new departure" referred to, and—the outcome of private initiative—it has received neither subsidy, encouragement, nor assistance of any description whatsoever, from the United States Government.

The Nineteenth Century, June, 1887, asked :—"When was ever such an Exhibition held in a foreign country, without Government assistance, by any other nation in the whole annals of the world?"

It is a natural inference that if such an exhibition can be organised without even the moral support of the Government of the country exhibiting, a considerable improvement may be fairly anticipated when National Exhibition No. 2 takes place.

It is impossible, until the various contributions are sent in and arranged, to state in what way and to what extent each constituent of the wonderful whole which the name of Italy brings before the cultivated mind is to be displayed in the capital city of the modern Italians' warmest national friends and allies.

If I were asked what country has made the greatest progress since the International Exhibition of 1851, I should, of course, designate the United States of America, and if I were asked what country has made the second best record, I should unhesitatingly designate Italy. It is therefore, in my opinion, in the natural sequence of events that the example set by the United States of America should next be followed by United Italy.

The display in every branch of Fine Arts will, I believe, be the most important ever made by Italy in a foreign country.

(Signed) JOHN R. WHITLEY.

EXECUTIVE OFFICES,
AMERICAN EXHIBITION, LONDON, S.W.,
October, 1887.

ITALY.

"The garden of the world,
The home of all Art yields and Nature can decree."—*Byron.*

"The pleasant place of all festivity,
The revel of the earth, the masque of Italy."—*Rogers.*

I.

Fair Italy, of lands the queen supreme,
On thee are lavished in outpoured profusion,
All arts, all Nature's gifts; the scholar's theme
Are thy rare time-worn treasures; the delusion
Of Poesy thou own'st, and weav'st its dream;
Oh what were life without such fond illusion?
Thou, like those waters whose o'erflowings bless,
Enrichest half the earth with thy most rich excess.

II.

Rich art thou in thy gorgeous palaces,
And hallowed ruins, and in *pictures* glowing
With tints as bright as thine own sunset is;
In statues of unfading bloom, still showing
The face and form of Beauty's witcheries;
In orange groves, with the pomegranate, growing,
Rich in rare olive woods, Carrara fountains,
And in the promise of thy vine-clad mountains!

III.

Rich in the azure depth of thy clear sky,
And in a language, drunk by greedy ears,
With whose melody what tongue can vie?
Rich in the memories of bygone years,
Long glowing sunshine, genial south wind's sigh,
Wit, music, friendship—all that life endears;
Who that hath wandered thy luxuriance o'er,
But joys to see thee, though in dreams, once more,

Eadham.

OFFICIAL GUIDE.

INTRODUCTION.

ALTHOUGH Italy has played a more important part in the history of the world than any other nation of either ancient or modern times, and although, after a varied and chequered career, it now ranks as one of the great Powers of Europe, it, nevertheless, is to many even usually well-informed people like a sealed book. Of its remarkable part in the days when Rome was "Mistress of the World," of its vast and teeming contributions to political freedom, to music, sculpture and painting, to the poetry and general amenities of life, the merest school-boy is more or less aware. Nor is the present generation unacquainted with the great names connected with the Peninsula that have adorned the literature of Europe in the imperishable pages of Dante, of Tasso, of Ariosto, and others; with the contributions to the scientific knowledge of the world, made by Galileo and the Italian mathematicians of the seventeenth century, with the prominent part which the Venetian Republic has taken in the development of European commerce and geographical discovery. It is with the past that the name of Italy is usually associated. But Italy has also a great present, and a still greater future; and it was more particularly with a view to the illustration of these that the Exhibition now open at Earl's Court and West Brompton was originated.

A SHORT HISTORY OF THE EXHIBITION.

The Italian Exhibition has been originated and organized by Mr. John R. Whitley, the Director-General, who has had invaluable

aid from many willing and able colleagues, both in Italy and in England.

In a circular which he issued in the month of October, 1887, Mr. Whitley observed that :—

“Notwithstanding that every year thousands of tourists visit Italy, the vast majority of the untravelled millions still retain prejudiced and crude ideas of Italy and the Italians. They appear to be unaware of the immense work of regeneration which has been effected since the unification of this beautiful and interesting country, and of how largely all her commercial and artistic industries have been increased and extended. Italy at present is one of the most prosperous nations in Europe ; her resources are becoming daily more and more generally known and appreciated, and an Exhibition of them, such as is contemplated, will not only prove of great value to Italy herself, but to those who, from all parts of the world, will visit the first exclusively National Exhibition she proposes to hold beyond the limits of her own territory.”

The publication of this “manifesto” was followed by a visit to Italy, where Mr. Whitley was received with such welcome and cordiality as the Italian people know how to bestow upon their friends and favourites. From the King and Prime Minister downwards, all classes entered into the enterprise with the utmost heartiness. In Cav. Guglielmo Grant, an old and attached friend, resident in Rome, Mr. Whitley found a valuable ally. After securing the necessary co-operation in Rome, Mr. Whitley visited all the chief cities of the Peninsula, making known his views and plans to the Chambers of Commerce and other public bodies. In this work, he was assisted by Mr. Vincent A. Applin, the well-known Secretary of the American and Italian Exhibitions, respectively, by Cav. L. Bonacina, President, and Dr. A. Melis, Secretary, of the Italian Chamber of Commerce in London, by Sig. G. Ambrosi, Cav. R. M. Stuart, and other patriotic Italian friends.

These efforts bore ripe and ready fruit. Starting with Rome, where a very influential Committee was formed, under the Hon. Presidency of the Duke Leopolda Torlonia, and the actual Presidency of Comm. Ruggero Bonghi, the various leading cities of Italy speedily organized Committees to promote the success of the Exhibi-

RANSOMES' LAWN MOWERS,

AS USED IN THE GROUNDS OF THIS EXHIBITION.

THE BEST IN THE WORLD.

tion. The chief of these, with their hon. and actual Presidents, were as under:—

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| Naples | Prince of Ruffano. | Comm. Petriccione, M.P. |
| Venice | Sir H. Layard, G.C.B. | Comm. A. Blumenthal. |
| Florence | Comm. Ubaldino Peruzzi. | Marquis Carlo Ginori. |
| Palermo | Comm. M. Amato Pojero. | Avv. Luigi Muratori. |
| Genoa | | Comm. Giacomo Millo. |
| Modena | Cav. Giovanni Gilli. | |
| Paris | Comm. Pasini. | Comm. Galante. |

The various Committees soon got to work, and in the comparatively limited time at their disposal, they succeeded in making a really creditable show. They had much encouragement, both from their own Government, who undertook to provide vessels to transport the goods intended for Exhibition to London free of any charge, and from the Exhibition authorities, who generously decided to forego the charge for space which was made last year, so that both the necessary transportation and the necessary space in the Exhibition itself were provided gratuitously. It was, moreover, arranged with the Custom House authorities in London that special facilities should be given for passing the goods through the Customs, whereby the labours of both the Exhibitors and the Installation Staff were greatly reduced.

It goes without saying, that the Italian Exhibition in London is a private enterprise. In the nature of the case, it could not well be otherwise. Private initiative has conceived the idea, has found the "sinews of war," and has made all the necessary arrangements for an advantageous exposition for Italy. The Italian Government, however, while it could not initiate the enterprise, and still less carry it to fruition, has not been sparing of its approval and support. It has sent over for Exhibition a number of its finest and most valuable works of art. It has, along with H.M. the King of Italy, the Prime Minister, Comm. F. Crispi, the Italian Chargé d'Affaires in London, the Royal Fine Arts Academies, the Chambers of Commerce, and the

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Royal Horticultural and Agricultural Societies of Italy, become patron of the Exhibition. Finally, it has provided for the free transportation of Exhibits from the Italian seaboard to the Thames. The Prime Minister of the Kingdom of Italy, His Excellency Comm. Crispi, has all along displayed the warmest interest in the success of the Exhibition, and has declared, in letters to the Lord Mayor of London, on the occasion of the opening ceremony, and to Mr. Whitley, the Director-General, on more occasions than one, his entire sympathy with the work, which, although organized by private initiative, is, in effect, work worthy of any Government. Last of all, but not least, the Italian residents in London, and notably Cav. L. Bonacina, President of the Italian Chamber of Commerce in London, have worked with might and main to make the display worthy of their revered Fatherland, whilst Mr. T. W. Cutler, in the Italianisation of the Exhibition buildings, Mr. W. Goldring, in the Italianisation of the Gardens, Mr. T. Boston Bruce in the organisation of the exhibits, Mr. T. Carew Martin, Mr. Walter Severn, Sig. Stoppani and Sig. Focardi in the organisation of the Fine Art Department (aided by excellent Hanging and Sculpture Committees) have contributed materially to the success achieved.

In all that relates to Italy, Englishmen take a deep and abiding interest. To visit Italy, to climb to the top of Vesuvius, to ramble among the ruins of Pompeii and Herculaneum, to get lost among the catacombs, to explore the vast dimensions of St. Peter's, to gaze upon the Trojan Column, the ancient aqueducts, and the vast Amphitheatre of Rome, to look in upon the strangely-located "City in the Sea," to cross the Bridge of Sighs, and look down upon the Grand Canal from the Rialto of Venice—these have been for generations among the dreams and the aspirations, fulfilled or unfulfilled, of all English-speaking people. The very mention of an Italian Exhibition in London was, accordingly, sufficient to enlist on behalf of the enterprise a large amount of cordial and active sympathy, which has assumed practical form in the establishment of two Committees—the first, called the London Committee, with Sir Fredk. Leighton, Bart., P.R.A., as the Hon. President and Cav. L. Bonacina as active President; and the second, called the Reception Committee, with Col. J. T. North as the head. It is enough to mention that on those Committees are to be found the names of such "Men of light and leading" as those published on page ix—xviii of this Guide.

HOW TO REACH THE EXHIBITION

The site of the Exhibition is very central and easy of access, whether by train, by omnibus or by cab. It has three stations opening directly on to its grounds, the nearest being Earl's Court; which is only a quarter of an hour's train journey from Charing Cross, and whither trains run from the City every five minutes. All the

Hammersmith, Addison Road, Putney, and Outer Circle trains from the City call at Earl's Court Station. On emerging from the train at Earl's Court, the visitor will see before him, at the further end of the station, opposite the main entrance thereto, a long covered way, which has been provided by the District Railway Company with a view to facilitating the access to the Exhibition. Following this covered way until it emerges on Warwick Road, the visitor will see the entrance to the Exhibition in front of him. This entrance gives direct access to that part of the grounds which was occupied last year by the "Wild West." As, however, no use is being made of this area at present, a considerable journey is necessary before the Exhibition proper is attained, and it is therefore preferable, pending the intended utilisation of this part of the grounds for the display of Italian sports, games and pastimes, to adopt one or other of the West Brompton or West Kensington stations.

West Brompton, the station immediately beyond Earl's Court, on the Putney branch of the District Railway, is less than five minutes walk from the main entrance to the Exhibition. On leaving the station, the visitor turns to the left and crossing the Lillie Road, which is in front of him, comes upon the main entrance on his right. This entrance gives direct access to the picture galleries, the statuary, the tapestries, and the main exhibits generally. It is also the nearest station to Messrs. Bertram & Co.'s refreshment and dining-rooms, and to the chief executive offices.

The third railway station giving access to the Exhibition is that of West Kensington, on the Hammersmith branch of the District Railway. This, like the West Brompton Station, is the first station beyond Earl's Court. The District Railway Company have provided a special station here which is practically in the Exhibition grounds, and which enables the visitor to reach, with a two or three minutes' walk, the Switchback railway, the Roman market place, the Grand Concert Hall, the "Welcome" club, and the Western Gardens generally. Those, therefore, who desire to get into the gardens by the most direct and the quickest route, should take the West Kensington Station in preference to either of the other two.

In booking for the Exhibition from any of the City or West End stations of the District Railway, the visitor can alight at any of the three stations above-named at the same fare.

In approaching the Exhibition from the outlying districts, there is an abundant service of trains from all parts. The Inner Circle trains do not touch Earl's Court, but by changing trains at Gloucester Road, a train for Earl's Court can be got every two or three minutes. Visitors from Richmond, Kew, Turnham Green, Ealing, and Hammersmith, have an excellent service of trains in either direction, averaging one every quarter of an hour. The Willesden trains for the South of London stop at West Brompton, where the London and South Western Railway has a station, as well as the District Railway, while those who hail from the "true and tender North" may travel by the

Metropolitan from Aldgate, King's Cross, Baker Street, or any of the stations on the line of that route.

The Omnibus service is hardly less ample and convenient. From Piccadilly, and the West End generally, there is a regular and frequent omnibus service to West Brompton and Earl's Court, running out as far as Walham Green, Hammersmith and Lillie Bridge. The Exhibition traffic has, however, induced the establishment of a special line of omnibuses to and from the West End, Piccadilly and Charing Cross. The time occupied between West Brompton and Charing Cross, or *vice versa*, is about 40 minutes by 'bus and about 20 minutes by hansom cab. The cab fare is 1s. 6d. from Charing Cross to Earl's Court.

GENERAL ARRANGEMENT OF THE BUILDINGS.

The Italian Exhibition, like its immediate predecessor on the same site, is chiefly contained in one large building, which is 1,140 ft. long and 120 ft. wide. There are attached to this building, on the left, as the visitor enters from the West Brompton entrance, a number of annexes, appropriated to picture galleries, refreshment rooms, the electric light installation, and other purposes. The noble proportions of the main building are perhaps just a little marred by the disproportionately low roof, but as the building is now arranged, this is a defect which is not very manifest. It may be added that the building is constructed entirely of corrugated iron and glass, and it is one of the peculiarities of its construction that old rails have been utilised for pillars—a purpose to which they were probably devoted here for the first time.

The Executive Council of the Exhibition has taken care to put first and foremost the special description of exhibits in which Italy was naturally expected to excel—that is, fine arts. On the left of the main building, near the main entrance, twenty-two rooms have been devoted to the exhibition of pictures and sculpture. This, it must be admitted, is a very respectable show of its kind. The centre of the main building is devoted to other arts and industries than painting and sculpture, and notably to decorative furniture, pottery and faience,

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textiles, and ornamental metal work. Of these several exhibits we shall speak in greater detail by-and-bye.

The main Exhibition building, which was sufficient for last year's Exhibition, has this year been supplemented by the erection of two considerable annexes in the South-West corner of the Western Gardens, beyond the band-stand. The visitor would do well to bear this in mind, as otherwise he may miss one of the most interesting features of the Exhibition—namely, alimentary and kindred products.

THE PICTURE GALLERIES.

It is probable that the Picture Galleries will form the most attractive feature of the Exhibition to the great majority of visitors; it will at least be the *locale* in which the *virtuoso* and lover of art will prefer to linger.

There are, as above stated, twenty-two rooms devoted to the exhibition of Works of Art, being about three times the space so appropriated in the Exhibition of last year. The total number of pictures exhibited is over one thousand.

In making a selection of pictures suitable for exhibition, care has been taken to have an effective and adequate representation of the different modern schools of Italy, notably Turin, Milan, Florence, Naples, Rome, and Venice.

The Hanging Committee have sought, so far as it was possible, to give to each of these centres of modern Italian Art a special room, and rooms have also been appropriated to the works of Italian artists resident in London and in Paris. The study of the several collections is thereby greatly facilitated.

One of the most striking and meritorious of the several collections is that shown by the *Società in Arte Libertas* of Rome. This is a Society of Painters, who, under the presidency of Giovanni Costa, have come to the forefront of modern Italian art. Their works are of a distinctive and unique character, and they are usually described as "Impressionists." One of the most excellent works in the collection shown by this Society is a portrait of the Prince of Naples, the Honorary President of the Exhibition, by Scotti. This picture has been sent over for exhibition at the special request of Her Majesty the Queen of Italy.

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Next to the collection just referred to, probably the most striking in the Exhibition is that shown in the Sala Sciuti, the furthest room of the series, and the same that was occupied last year by the remarkable picture of the "Battle of Gettysburg." In this room, the entire contents of which have been purchased by Col. J. T. North, will be found two remarkable classical paintings of gigantic dimensions, the one being a scene from Herodotus, and the other from Plutarch's "Lives." These pictures may be said to mark an era in English knowledge of Italian art, in so far as they are the means of introducing to the English art public an Italian artist of remarkable power and originality, who was previously almost, if not entirely, unknown in this country. Signor Sciuti, the artist in question, has never exhibited in England before, and the fact that he has had a room entirely devoted to his own pictures is sufficient evidence of the value which the Executive of the Exhibition and the Hanging Committee, which is composed of men of high artistic knowledge, attach to his work. The two chief pictures in this room are each 30 ft. by 20 ft. They are valued at 4,000 guineas each.

Of the works in the other galleries we cannot speak here at greater length, especially as a separate Catalogue to the Fine Arts Collections has been compiled by Mr. Carew Martin, the Chief of the Fine Art Department, assisted by the other Members of the Fine Art Committee.

Most of the pictures in the Exhibition, except those lent by the Government, are on sale, and the prices attached to each may be learned on application to the head of the Fine Art Department.

THE SCULPTURE COLLECTION.

In a Report which he made on the sculpture exhibited at Paris in 1867, Mr. Westmacott, R.A., observed that although the Italians made a good show of sculpture, that art "did not appear to be followed by them on any fixed principle;" that "they seemed rather to lend themselves to any fashion which is likely to attract notice than to aim at establishing a character for a sound and really good style of art." He added, however, that the Italians bestowed great care on details.

Everything depends upon one's point of view. In the present Exhibition there are upwards of 500 different pieces of sculpture, not to speak of the minor works offered to be sold by dealers in works of that kind. The prevailing characteristic of the collection is what Mr. Westmacott would probably have objected to as levity, or a want of grand and serious treatment. But if the Italians can be said to have a modern school of sculpture, it is distinguished by that rather than by any other quality. There are, on the other hand, a number of notable exceptions to the rule just laid down. Caroni, for example, of whom there are several representative works exhibited, has a dignity and grace that is difficult to excel.

To an entirely different school belongs Focardi, the sculptor of the "Dirty Boy," a piece of sculpture that has made a great noise in the world of advertisement. This latter artist shows some half-a-dozen works, which, whatever they may lack in seriousness and classical beauty, are certainly extremely clever of their kind. The best of the series is a piece which shows how a farmer has "collared" a couple of unlucky urchins who have just been robbing his orchard. With the exclamation "You ragamuffins!" which gives the name to the piece, the bucolic and vengeful owner of the orchard is about to administer to the delinquents a sound thrashing. Focardi's other pieces include "Daddy's Clothes," "Sweet Rest," "Allegra," and "Happy Age."

In the centre of the collection shown in the left hand sculpture gallery, attention will be arrested by the original cast of Monteverde's remarkably fine piece of statuary, representing Dr. Jenner, the discoverer of vaccination, in the act of making experiments with the vaccine matter upon his own child.

Of the six works shown by Caroni, it is difficult to say which is the best, but his fine specimen of portrait sculpture, representing Cellini as a young man, was purchased on the opening day.

Near to the entrance to the picture galleries will be noticed a very fine piece of work by Cendrioli, representing an arab about to throw a stone.

The most prominent piece of statuary in the Exhibition is the colossal figure which faces the main entrance, being a replica of the "Genius of Art" from the Academy of Arts at Rome. The sculptor is Cencetti. The statue recalls Bartholdi's well-known statue of "Liberty" at the entrance to New York Harbour.

On either side of this masterpiece, there are works by Ferrari, Tabacchi, and Caroni, all of them worthy of attention.

THE VESTIBULE AND GOVERNMENT COLLECTIONS.

On entering the Exhibition from the main or West Brompton entrance, the first "item" that arrests the eye is the beautiful Italian screen in five divisions, which since last year has been thrown right across the vestibule, thereby breaking and greatly relieving the vista beyond. The upper part or entablature of this screen is festooned with flowers, picked out in gold, and on either side of the centre arch are shields emblazoned with the arms of Italy.

On the right hand side of the vestibule are the offices of the Director-General and Secretary of the Exhibition, while at the bottom of the steps are the offices of Captain Carvick, one of the Directors of the Association, of Mr. Carew Martin, Chief of the Fine Arts Department, and of Mr. W. F. Colliver, the Chief Correspondent. On the left of the vestibule are the offices of the Executive Staff.

Descending into the main building, the first thing that commands attention is the beautiful series of modern works of art exhibited by the Italian Government. This series includes both pictures and statuary. The pictures, which are hung in a room on the right-hand side, represent the following subjects:—

- "Dancing Girls"—*Philadelfo Simi.*
- "The Forest of Fontainbleau"—*Palizzi.*
- "The Chestnut Harvest"—*Boggiano.*
- "Harvest"—*Siardi.*
- "Winter"—*Calderini.*
- "The Railway Whistle"—*Tommasi.*
- "The Alps"—*Dall' Orto.*
- "The Piazza of St. Mark"—*Carcano.*
- "The Flight of Pope Eugene IV."—*Pio Joris.*
- "*Refugum Peccatorum*"—*Nono.*
- "Santa Lucca"—*Caprili.*

Where so many pictures are excellent, it would appear to be invidious to specially single out for approval any one of the series; but it is no reflection upon its fellows to observe that Nono's masterpiece is *facile princeps*, and is, indeed, in the opinion of good judges, one of the finest works in the Exhibition.

Alongside the Government pictures above referred to will be found a series of six tapestries, which are well deserving of attention. They are Brussels tapestries, after designs by Giulio Romano, and are exhibited here by Cav. Brancaccio, of Milan, who is ready to part with them for £6,000.

Still in the same corner of the, Exhibition, we come upon some very fine pieces of statuary contributed by the Italian Government. The chief pieces are:—

- "How cold it is"—*Maccagnari.*
- "A juggler"—*Gasbarra.*
- "A Frisio"—*D'Orsi.*
- "Strossmayer"—*Amici.*

There are also about thirty busts of different Italians who either are now, or have been, known to fame. These busts are generally well executed, and are deserving of attention.

RANSOMES' LAWN MOWERS,

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HOW TO EXAMINE THE COLLECTIONS.

There are two methods of describing the various collections at an Exhibition like the present—the one, that of following the order of the different classes; the other, that of following the order of the buildings. In our remarks on the different exhibits we shall prefer to follow the order in which they are classed in the Official Catalogue viz. :—

CLASS I.

Vegetable Products.

CLASS II.

Farm and Dairy Produce, and Preserved Food.

CLASS III.

Wines, Liqueurs and other beverages; Oils.

CLASS IV.

Minerals and Metallurgy.

CLASS V.

Mechanical Engineering; Machinery; Electricity.

CLASS VI.

Colonial and Chemical Products; Processes connected with applied Chemistry; Drugs.

CLASS VII.

Textile Products and Fabrics.

CLASS VIII.

Paper; Printing; Bookbinding, &c.

CLASS IX.

Furniture; Decoration; Carriages.

CLASS X.

Artistic Industries (including Porcelain, Glass, Mosaics, Ceramics, Jewellery, etc.)

CLASS XI.

Manufactures not otherwise classified.

CLASS XII.

Products of the Sea; Naval Architecture; Fisheries.

CLASS XIII.

Education; Italian Institutions.

CLASS XIV.

Music and Musical Instruments.

CLASS XV.

Fine Arts,—Sculpture, Oil Paintings, Water-color Drawings, Etchings and Engravings, Gouaches, Works in Black and White, Architecture, Carvings, Archaeology, Photographs, and Chromolithographs.

RANSOMES' LAWN MOWERS,

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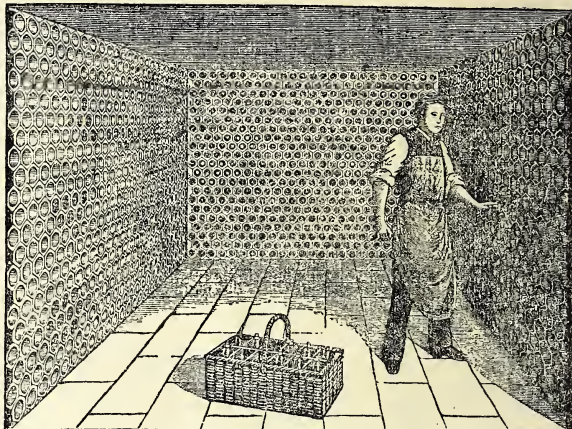
THE BEST IN THE WORLD.

AS FITTED UP AT THE BARS OF THE EXHIBITION, WHERE THEY CAN BE SEEN.

KING & SMITH'S PATENT "HONEYCOMB" WINE BIN.

The construction of this Wine Bin is altogether a novelty. Each receptacle for a bottle is a separate tube, made of Terra Cotta, hexagon, or honeycomb shape, outside, and circular within—just large enough to take a bottle easily—and, as the circle is only slightly larger than a bottle, the bottle beds down into the lower part, and will not roll or shake about.

As will be seen by the illustration the tubes are stacked in honeycomb fashion, in any space desired to be fitted up as a Wine Bin, and require no kind of fixing, as they fit into each other, and from 10 to 12 Tubes go to 1 square foot of wall surface.



VIEW OF CELLAR FITTED UP.

The ADVANTAGES claimed for this system are numerous and obvious, and amongst them may be named—

- 1.—Simplicity and Cheapness.
- 2.—Durability—material imperishable.
- 3.—The great number of bottles that can be stored in a given space, and their adaptability to spaces of irregular form and odd corners.
- 4.—Each bottle having a separate chamber is protected from currents of air and sudden changes of temperature, and the breakage of one bottle cannot affect any other.
- 5.—The Tubes (little larger than a bottle) can be handed down awkward cellar stairs down which framed racks would not pass.
- 6.—Being porous the Tubes will absorb water sprinkled over them, and the evaporation that ensues will materially reduce the temperature, so that where wines and aerated waters are required to be kept cool the Patent "Honeycomb" Wine Bin becomes a simple and ready form of Refrigerator, when so treated.

Unless otherwise ordered the Tubes are made to suit ordinary wine bottles, and will of course do for smaller sizes, but they can be supplied to suit bottles of any size.

At the Brewers' Exhibition, 1887, the Jury (composed of eminent Brewers and Wine Merchants who did not award prizes, but only reported on new inventions) reported—

"A very excellent arrangement of Bottle Rack."

As Messrs. Doufion & Co., of Lambeth have undertaken to manufacture the Tubes, that is ample guarantee of quality.

Price 2/6 per dozen, delivered in London, on lots under 500 a small charge is made for delivery.

For Bars, Wine Merchants' Offices, &c., the Tubes can be painted in various colours, to form any required design. They have a very novel and effective appearance when thus treated.

Address for further particulars—

KING & SMITH,
STOWE WORKS, WEEDON.
LONDON SHOWROOM AND OFFICE—59, HAYMARKET, S.W.

I. & II.—VEGETABLE PRODUCTS AND FARM AND DAIRY PRODUCE.

This is a large class, taken unitedly, representing, indeed, in its entirety that which is the principal source of the wealth of Italy,—the produce of her fertile soil and magnificent climate. Under the first heading are classed grapes, lemons, oranges, figs, berries, and nuts. Under the second, butter, cheese, macaroni, rice, ratafias, eggs, honey and Italian paste.

The greater part of these exhibits will be found in the two large annexes to the Exhibition in the Western Gardens.

Of the agricultural and garden produce of Italy, it is hardly necessary to say much in a popular guide-book. The climate of Italy adapts that favoured country for the cultivation of every description of cereal, tuber, vegetable, and fruit. As, however, the country is tolerably densely populated, and as there is a large area uncultivated and uncultivable, there is not a very large surplus available for exportation. Of cereals and tubers, indeed, a considerable quantity is annually imported into Italy. On the other hand, however, the metayer system of *petite culture* enables a much greater variety of commodities to be grown than is usual in Great Britain, or perhaps any other of the more Western Powers. Macaroni, the “dish” *par excellence* of the Italian Peninsula, is, of course, shown by a number of exhibitors, and we may add that it may also be partaken of in high perfection at the Exhibition restaurants. Among the dishes not so well known in England, the visitor will probably “mark and learn,” if he does not “inwardly digest,” the cheese that bears the hardly-pronounceable name of “Caciocavallo,” with Torroni, Bordiole, Vicenza sausages, Salmi, Mortadella and Ratafies.

III.—WINES, LIQUEURS, AND OTHER BEVERAGES.

In the industrial section of the Exhibition there are altogether 1 233 exhibits, in addition to about 1,000 exhibits of pictures and over 400 exhibits of statuary.

The most numerous exhibits are those of wines, liqueurs and other beverages—Class III. In this class there are 399 exhibits, of which 132 are wines.

The wines of Italy are not so favourably known in this country as the Italians could desire. This has been attributed by high authorities to the want of care in the cultivation of the grape. A recent writer on the subject says:—

“The vines are generally planted on level plains, and are intermingled with other and most strangely assorted produce, whereby they are deprived of their full sustenance. They are trained from

tree to tree, in wreaths most picturesque to look upon, and thus obtain only the downward rays of the sun, losing those which, striking the earth, are refracted upwards—a double advantage which is secured to low-trained vines planted on slopes and terraces. In fine, they never become so well or so evenly ripened as the wines of France and Germany.”

This appears to be the reason why Italian wines are much less generally used in England than the wines of the two countries just named. At the present time, we take ten times as much wine from France, eight times as much from Spain, and six times as much from Portugal as we take from Italy. The wine bill of the United Kingdom is about £5,000,000 a year, but only a little more than one-fiftieth part of that amount is paid to Italy.

When we remember that the wines of the Campagna, of Tuscany, and of Umbria were celebrated long before the wines of Gaul were heard of, we naturally pause to ask why Italy should make so poor a show. It is no fault of the climate, for it is beyond all question that the Italian Peninsula has a climate even more favourable to the cultivation of the vine than that of France. Nor is it that the finest wines cannot be grown, for those who are acquainted with the Chianti, the Broglio, and the Monte-Pulciano, of Tuscany; the Ghem and Buanza wines of Lombardy, the Barolo of Piedmont, and the Capri of Naples, will admit that these wines have reached a high standard of excellence.

Nevertheless, the exportation of Italian wines has made substantial progress within recent years, having advanced from a total of only 354,000 hectolitres, in 1877, to 2,331,000 hectolitres in 1886.

The wines shown in the Exhibition embrace all the best-known brands of Italy, including the Marsala of Sicily, which differs considerably, both as to strength and flavour, from the Marsala to which we have been accustomed in England; the Lacryma Christi of Macerata, the Lambrusco of Modena, the Chianti of Sisto Fiorentino and Leghorn, and the less known wines designated Monte Vesuvio, Piedmont, Barbera, Riesling, and Lambrosco. Muscat and Falernian wines are also shown. To particularise further would be invidious, but the visitor who desires to make himself more fully acquainted with this department of the Exhibition should consult the Official Catalogue, where in Class III. (Nos. 170 to 467) he will find the details of exhibits and exhibitors fully set out. Opportunity may be taken here to remark that the official purveyors, Messrs. Bertram and Co., are making a special feature of Italian wines in their Italian restaurant in the Western Gardens.

In addition to the wines, which are the more prominent feature of Class III., there are exhibits of liqueurs, spirits, elixirs, tonic bitters, digestive and diuretic lozenges, and oils peculiar to Italy, and which those who are curious in such matters will no doubt take the trouble to become acquainted with. Of olive oil, as everybody knows, Italy is the principal producing country in Europe. In 1886, the exports

of such oil from Italy amounted to 65 millions of kilogrammes valued at about $3\frac{1}{2}$ millions sterling. Olive oil, indeed, ranks as the third most important export of the Peninsula, the first being silk, and the second wines.

IV.—MINERALS.

Considering the paucity of mineral wealth in Italy, the display made in the class of minerals and mineralogy is perhaps as good as could be expected. Except Holland, Norway, and Sweden, Italy is perhaps the poorest country in Europe in this respect. She has, nevertheless, certain minerals almost exclusively her own, such as sulphur, mercury, asbestos, and certain descriptions of marble. Of sulphur, there is none shown, probably because there is really nothing to learn concerning it. Everybody knows what brimstone is, and there are few people who have not both seen it and tasted it medicinally.

Aluminium is shown by Riatti, of Milan, produced, it is said, by a new process. No details of the process are, however, afforded. This is rather to be regretted, seeing that at the present moment there are two new methods of producing aluminium claiming the attention of metallurgists in our own country—the one the so-called Cowles process, which consists in the employment of an electric furnace; and the other, the Castuer process, which is a modification of the well-known Deville process. By the latter system, pure aluminium is obtained at a cost which is stated to be under 15s. per lb., and the new process illustrated by Riatti (491) will necessarily require to beat *that* result before it can take possession of the undoubtedly large field that is available for the employment of this metal.

The usual report about Italian coal is much the same as that relating to Iceland snakes—that there is none. Yet, we have some specimens of that mineral exhibited by Mr. Edmund Kimber (486) from the mines near Rocca Tederiglio, in Tuscany. There are also some samples of anthracite from the Monfiscis Mines (494).

A fairly representative collection of the chief Italian minerals is shown by the Impresa Mineraria Italiana of Rome (485), and Bracchetti, of Siena, makes a good show of marbles and alabaster (474). Among the rarer minerals, attention may be called to a collection of "Terre Bolari," natural and decanted from Monte Amiata (478), quicksilver, from Siele, and distilled mercury (492). The Italian Government makes a creditable show of specimens of minerals and marbles of different qualities (487). The artificial bituminous stone for street paving, which is shown by Soderini (495), is hardly likely to come into general use in this country, where slag cement and asphalte are so comparatively cheap, but the exhibit is nevertheless interesting, and so also is that of the natural rock asphalte and asphalte powder for compressed roadways (469).

V.—MECHANICAL ENGINEERING, MACHINERY, AND ELECTRICITY.

As Italy does not claim to be, like England, the *officina gentium* of the world, it is not remarkable that the exhibits under this head are limited to forty-six. Several of them, however, are of a novel character, especially the machine for cleansing grain (502), the machine for rubbing, flattening, facing, and polishing iron (508), the new gas motor (511), and the patent steam generating machine, with automatic expansion (514).

The attention of railway officials may well be called to the models of an automatic coupling for railway carriages and wagons (543), which is adopted to some extent in Italy. It is remarkable that hardly any of the British railways adopt an apparatus of the sort, although there are many different systems in existence, and in the United States the use of such a coupling is practically universal. The English railways, indeed, appear to be "waiting for the verdict" as to the really best system of coupling, before putting any one of the many systems now in vogue into practice.

Weighing, bottling and stamping machines, a machine for mounting and polishing eye-glasses, &c., an electric motor for telephones and domestic purposes, an automatic railway signalling machine, and appliances for the production of sausages, confectionery, &c., will all in their several ways call for remark on the part of the *virtuosi*.

VI.—CHEMICAL PRODUCTS.

Beyond the fact that there are seventy-nine exhibitors in all, there is not much in this class to call for remark. Drugs and bitters, essences and beef-meat powders, syrups and soaps are not the sort of thing that interest the multitude, or concerning which the most lively imagination can devise popular reading. Those, however, whose lachrymose tempers and ricketty frames incline them to look into this section will find the usual assortment of patented and

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AS USED IN THE GROUNDS OF THIS EXHIBITION.

THE BEST IN THE WORLD.

unpatented mustard plasters, cough medicines, tinctures, ointments and oils.

VII.—TEXTILE PRODUCTS AND FABRICS.

In this class the attention is likely to be arrested first and foremost by the textile *par excellence* of Italy—that of silk. There are twenty-five exhibitors of silk goods out of a total of forty-eight in the class as a whole. Naples, Salerno, Bellagio, Turin, Milan, Brescia, Como, Piacenza, Rome, Pavia, Chiavari and Messina, are all represented, so that, if the exhibits are rather few in number, they are collected over a sufficiently wide area. The exhibits mostly take the forms of raw and thrown silk, but there are also several notable collections of silk manufacturers, especially those of Carcana, Musa et Cie, of Como (640), Groime, Demetrio et Cie, of Rome (657), and Setificio, of Naples (671). It is in raw and thrown silk that Italy is chiefly to the front. Her exports of such silk in 1886 were $4\frac{1}{2}$ millions of kilogs., as compared with only 172,000 kilogs. of manufactured silk. In former years, the progress of this industry has been greatly hampered by the prevalence of disease among the silkworms. This circumstance led to the importation of eggs from Japan and other places where the disease was not known. It is remarkable that the Italian silk made of such seed is of a more perfect character than the silk made in Japan itself, proving that Italy is, notwithstanding certain difficulties, the chief home of the finest descriptions of silk, both raw and organzine.

As Italy annually exports from 30 to 35 millions of kilogs. of hemp and flax, it is proper that these textiles should have a place in the Exhibition, but they are after all very prosaic commodities, and all that can be said of the samples shown is that they look strong and healthy.

VIII.—PAPER, PRINTING AND BOOKBINDING.

In this class there are twenty-seven exhibits. Some of the specimens of bookbinding are well worth attention, especially those

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shown by Paravia, of Turin (694), and Salmin, of Padua. In the specimens of paper, ink and type exhibited there appears to be but little to call for remark. An album containing printed wood leaves, in chromo-lithography, with various designs (704) is a pretty thing of its kind, and the collection of samples of wooden type by Espartero Toni, of Foligno (686), is interesting.

IX.—FURNITURE.

In the production of decorative and artistic furniture, Italy has enjoyed such a long and well-deserved repute that it is natural to find this class one of the most prominent in the Exhibition. Much of the furniture shown is of a common-place character, and may be regarded as illustrating the humbler class of requirements. But other examples are real works of art. Among the latter may be named a very fine cabinet with a carved centre-piece, shown by Mora Frères, of Milan, and valued at £300. An unusual, and therefore more than ordinarily interesting, exhibit in this class is that of a house of Arabian furniture by D. Boarelli, of Naples and Cairo. Pogliani, of Naples, also exhibits some beautiful specimens of a distinctive Italian manufacture—ebonized and ivory furniture.

One of the curiosities of this class is the show of furniture made of iron, but painted so as to resemble different descriptions of wood. Iron so treated has a very artistic appearance. It looks lighter than wood, and is more easily handled. If it were permitted to hope that the more durable material were to supersede the less durable for furniture generally, the upholstery and furnishing trades would be likely to suffer, while the iron and steel industries would look up. It appears as if iron had got in the thin end of the wedge; whether it can hold and improve upon that position remains to be seen.

Some of the furniture exhibits are successful reproductions of ancient styles. Some, again, are modern of the moderns. In the former category, Piazza, of Venice, shows some examples of the ancient Sansovino and Lombard styles, with carvings, inlayings and mosaic, while Olivotti, of the same city, exhibits various articles in the mediæval and renaissance styles. There are not many examples of the fine art of Pietra Dure inlaying, which is perhaps too expensive to meet with a ready market, but one good specimen is found in a cabinet of the renaissance style by Rietti, of Venice, who also shows a carved walnut sideboard, representing a battle of the 15th century in the style of the 17th.

X.—ARTISTIC INDUSTRIES.

The artistic industries of Italy are legion, and they are represented at the Exhibition by two hundred and eleven different Exhibitors in

Class X. (818 to 1019 in Official Catalogue). Among these, Venetian Glass Work, which is shown by The Venezia-Murano Company (862), Salviati (980), Sarno (981), Seguso (989), Testolini (1009) and others, is entitled to prominent mention. Authorities on the subject are not ready to admit that these specimens, or indeed any examples of modern Venetian glass, come up to the old manufactures "of that ilk," but all are agreed that the work is exceedingly creditable to the exhibitors, who have had many difficulties to overcome in bringing the industry to its present state of perfection.

Among the exhibitors of pottery and porcelain, Cantagalli, of Florence, who has a very interesting exhibit on the right hand side of the main building, approached from the West Brompton entrance, is entitled to a special reference. The factory of the firm is one of the oldest in Florence, but until 1878 it was entirely devoted to the manufacture of the more common descriptions of pottery. In that year, however, Signor Cantagalli made up his mind to undertake the production of ware of a more artistic character, and gave a great deal of time and attention to the training of his workmen, with a view to enable them to execute artistic designs in an artistic manner. The result, as far as the exhibits now on view can demonstrate, has been exceedingly happy and successful. The excellent models produced by the celebrated Italian potteries of Urbino, Pesaro, Gubbio, Faenza, Castel-Durante, Drata, Cafaggiolo, Savona, Genova and others, in the sixteenth and seventeenth centuries, have been reproduced at the Cantagalli pottery with success. The products of the pottery are all painted by hand, without any mechanical aids.

On the opposite side of the main building, near to the dining-rooms, will be found several other collections of pottery and porcelain, including that of the Marquis Ginori, of Florence, and that also of Achilles Mollica, of Naples. The latter shows a monster piece of majolica, in the form of a picture, representing a countryman making advances to a village maiden. In this work there are eighty-eight different pieces of majolica. The value is stated at £300.

The Exhibition abounds in artistic and decorative jewellery, including gold and silver filigree work; coral, plain and engraved, and lava, tortoise-shell and mother-of-pearl ornaments.

The greatest novelty among the jewellery will probably be the ornaments made from Vesuvian lava, including necklets, brooches, bracelets, &c. As a rule, these ornaments are cheap, an excellent set of bracelets being sold for £2 to £3. Another *spécialité* that is likely to attract the attention of the fair sex is the artistic ornaments produced from shells, and the beautiful work that is done on shells, in the form of cameos, &c. The shells for the most part are not indigenous to Italy, but are obtained from Ceylon and other places. The coral, however—of which large quantities are shown—is found around the Sicilian coast, and is worked up in Messina and other places.

Wood carving is one of the most important of the arts of Italy, and

some very good specimens are to be seen in the Exhibition. Attention may be called more particularly to the collection of Signor Toso, of Venice, shown on the right-hand side, as we proceed up the main building from the West Brompton entrance. Notice particularly the full-size figure of Marguerita, who appears to be on her way to church. As we approach this figure, we seem to see Dr. Faustus following her up; but this is a clever illusion produced by the aid of a mirror in the background, for Faust and Marguerita are one figure, produced from one piece of wood—Marguerita in front and Dr. Faustus behind. This is said to be the first work of its kind executed in Italy, and certainly its execution is exceedingly artistic. The other exhibits of the Toso firm are well deserving of notice.

Additional remarks on this head will be found in the description of Class IX.—furniture, decoration, &c,

Terra cotta statuettes, &c., are shown by Airaghi Tommaso, of Milan; Boni Felici & Ci. of Milan; and the Industria Ceramica Napolitana of Naples. While Signor Malgorotto Giuseppe, of Venice, makes a *spécialité* of terra-cotta artistic models.

An interesting exhibit is that of No. 945, the pavilion of the Roman jewellers, where eight different masters of this ancient craft display some of their best productions.

Hammered ironwork and art metal-work generally are specially excellent in Italy, and there are many characteristic examples in the Exhibition. Olivotti Ludovico, of Venice (944), Pandiani Antonio, of Milan (950), Ropolo Pietro, of Turin (974), Smorti Gaetano and Figlio, of Florence (994), and Tanzini Luigi, of Siena (1,007), are among the chief exhibitors in this department. In the fine collection shown by Pandiani, near the chief entrance to the Exhibition, will be seen examples of the art of silvering bronzes, and some remarkable good reproductions of ancient work of this character, including Verdi's "Rigoletto," and an old coffer. No artists excel the Italian in reproductions of this kind. The fractures, stains, dints and patina, with other damages incidental to disinterred objects of bronze arts, are reproduced with remarkable skill and fidelity.

Of Mosaics, there is also a goodly show of exhibitors, but very few of the exhibits deserve more than a passing notice. Agolini Giovanni, of Florence, Sorrentino, of Naples, and Seguso, of Venice, show some good specimens of the Italian school. Russia, which

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formerly competed very hard with Italy in the production of Mosaics, and which, indeed, has been almost the only other country that has attempted to rival Italian work at different International Exhibitions, is not here to the front, so that there is no chance of comparing the two descriptions of work. Special attention may be called to the enamelled mosaics shown by Salviati (980), and by Polozzi, of Rome (962). Ruggiero, of Naples, shows some examples of Neapolitan Mosaics (977), and Polozzi, of Rome, has an exhibit of Roman Mosaics for allegorical and ornamental purposes. In this connection, too, mention should be made of engraved glass, representing a part of the façade of the Ducal Palace at Venice, which is exhibited by Prem Opificio Artistico Industriale of Venice.

Lace-making is one of the principal industries of Italy. There are several exhibitors of *dentelles* in the Exhibition. Perhaps, however, the chief and the most varied exhibition is that of M. Jesurum and Company, of Venice, who have an "installation" rather more than half-way down the main building on the right-hand side. This firm employs about 4,000 work-people in the manufacturing of thirty-four different descriptions of lace, embracing some thousands of different patterns. Of such a manufacture it may truly be said that

"Age cannot wither it,
Nor custom stale its infinite variety;"

and the "infinite variety" applies as well to price as to pattern, for the firm undertake to provide laces from one penny up to £90 per yard. The laces made by this firm are solely produced by bobbins or by the needle; they produce no machine-made lace, which is the special prerogative of the town of Nottingham. The beautiful polychrome lace made by this firm is likely to attract attention, the more so that it is the invention of the head of the Company. This lace is not so expensive as it looks. A very nice "set" may be purchased for £2. The Jesurum firm has made its "exhibit" much more attractive than it would otherwise be by having two female lace-workers from Venice, showing on their stand the method of manufacture. Connoisseurs will do well to observe the collection of old lace shown by this firm.

In this class there are many other things of beauty which the

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British public are likely, before long, to acquire as "joys for ever." There are vases, pictures, and flower stands by the Società Economica of Naples, *spécialtiés* in the form of requirements for silk, cotton, and woollen mills by the Società Ceramica Richard of Milan; copies of high-class models of plates, vases, and ewers, by Mastro Giorgio; artistic fans on silk, satin, and parchment, by Smargiassi, of Venice; ivory engravings by Sommariva, of Venice; paintings on crystal by Walz Enrico, of Milan; and painted lace on satin, on a new system, by Trenti Emilia, of Bologna. The collection is thus sufficiently varied as to character, and if it is equally various as to quality, that is only a feature which it shares in common with all kindred collections gathered over a wide area without a sufficient command of time to allow of bringing together, as far as possible, a complete and faultless representation of the *arts et metiers* of the Peninsula.

XI.—MANUFACTURES.

Under the heading of manufactures not otherwise classified, the Exhibition shows a total of ninety-three items of the most various character, commencing with a patent new heating stove (1,020) and ending with a sliding target (1,131). There are several exhibitors of patent and other leather boots and shoes, which proves again that "there's nothing like leather" for universality of use; and although the English Knights of St. Crispin are usually regarded as understanding what they do, Northampton has probably something to learn from Rome and Turin in the way of delicate workmanship. To iron and steel manufacturers the most interesting exhibit in the whole collection will be Lavelli's display of magnesian basic fire-bricks (1,073) which are now used so extensively for the Bessemer process of steel making. It is somewhat remarkable that such an exhibit as this should come from Milan, seeing that no basic steel is made in Italy, and that it was therefore necessary to look solely to foreign markets for a demand. Nor is it less surprising when we reflect that magnesian limestone, the material employed, is not by any means peculiar to Italy, but is, on the contrary, common to all countries in which iron and steel are produced.

It is in Class XI. that the visitor must look for such special examples as there are of the chief industry of Italy—that of sericulture. Unfortunately, the examples are not numerous, owing either to the disinclination of the silk-manufacturers of Italy to "show their hand," or to the shortness of the time allowed for the Exhibition to be organized. There are, however, a number of exhibitors of raw and thrown silk in cases which indicate the great variety of kinds and colours that Italy produces, as well as of silk manufactures, already dealt with in our remarks on textile products.

XII.—NAVAL ARCHITECTURE AND FISHERIES.

One of the most striking collections in the whole Exhibition is the models of leading Italian steamships and men-of-war, shown at the North end of the main building by the Italian Government. This collection is intended to illustrate the progress made by the Navy of Italy from the year 1861, when Italian Unity was established, until the present time.

The Italian navy of the present day consists of twenty-one armoured vessels, and thirty-six unarmoured ships, besides nine merchant steamers on the auxiliary list of more than 3,000 tons each. Some of the armourclads are remarkably powerful. The *raison d'être* of the naval policy of Italy has been that as it is impossible for a comparatively poor country like the Peninsula to build ship for ship against France, it was desirable to build a few vessels that would surpass any ship in the French navy in speed and armament, and any one of which could easily destroy a fleet of transports. The navy has been made strong also in order that it might take the place of fortifications in defending the country from invasion. The earliest of the great armour-clads built for the Italian navy, the *Dandolo* and the *Duilio*, cost £700,000 each, and have a displacement of 11,200 tons. Two still more powerful vessels are now under construction, the *Sardegna* and the *Sicilia*, each having a displacement of 13,251 tons, and about 22,000 indicated h.p., while they run to 400 ft. in length, and 75 ft. in breadth of beam. Of late the Italian Admiralty has been concentrating its attention on swift cruisers and torpedo boats.

Alongside the models of steamships and armour-clads will be noticed a genuine gondola from Venice. This is probably the first vessel of its kind imported for exhibition purposes in this country. In any case, it will be examined with interest, as illustrating the only resource of the "Mistress of the Adriatic" in matters of locomotion, being cab, cart, wagon, wheel-barrow, boat and railway train all in one, for, although steamships are now plying on the Grand Canal, and Venice boasts of a railway station, giving approach by land, the gondola continues to be the chief, as it is the indispensable, means of conveyance.

XIII.—ITALIAN INSTITUTIONS AND EDUCATION.

This class, containing sixty-two entries, is mostly taken up with educational works, publications, and projects, as, for example, a project for a commercial port at Vado, in the Riviera, and another for the construction of a metropolitan railway at Naples. The

Municipality of Ferrara shows a monograph on their educational institutions, which appear to be of an advanced character, and there are several examples of what the *jeunesse dorée* of Italy can accomplish in the way of drawing and caligraphy. Of the illustrations and photographs in this class, it may be sufficient to remark that they are Italian in their subjects and in their production, which is equivalent to saying that they deserve attention.

XIV.--MUSIC AND MUSICAL INSTRUMENTS.

The chief features of this class are two key-board harps--the one, the "Antoldi," being the invention of Signor Gallico, well-known in London musical circles; and the other, the invention of Chev. Caldera, of Turin, and described as the "Calderharp." Both exhibits appear to supply a desideratum by enabling the musical world to obtain all the effects of a harp by playing on a key-board similar to that of an ordinary piano.

By means of this new instrument any one who can play the piano can play the harp, and that without the fingers being injured as heretofore by the plucking of the strings. Again, it frequently happens that music of the most celebrated composers cannot be performed upon the ordinary harp, owing to the impossibility of obtaining any accidental (sharp, flat or natural), on the harp without a single or double movement of one of the seven pedals. It is physically impossible to move more than two at a time, whilst for many passages it would be necessary to move three, four, or more, having regard to the frequent and complicated modulations met with in modern music. These difficulties disappear when the same music is performed on the pianoforte, the keyboard of which lends itself with ease to the performance of the most complicated and extraordinary succession of chords.

It will be easily understood, therefore, that the keyboard harp, which is formed with as many strings as keys of a keyboard, and is provided with a mechanism specially constructed for causing the strings to be plucked as by the fingers of a harpist simply by the performer bearing on the keys, overcomes these difficulties.

The numerous pedals and the complicated mechanism connected therewith usually employed in harps are dispensed with in the Antoldi keyboard harp, and instead thereof five extra strings are employed in each octave for the semitones, thereby including the sharps and flats, whereby the twelve notes can be completed, and corresponding with the twelve keys in each octave of the keyboard.

Another very important feature in the keyboard harp is that loud or soft tones can be produced at will by the player, according to the strength or lightness of touch upon the keys.

The mechanism employed in the Antoldi harp for plucking the strings is of a very simple construction, and consists of plucking fingers pivoted on slight frames, which are supported by staples in two rails provided for the purpose.

THE ITALIAN GARDENS.

Italy may be said to be the birth-place of the art of gardening as it was of other arts, for having been the centre of civilisation for ages she naturally advanced in this direction beyond all other continental nations. During the days of the Roman Empire her gardens were famous, but even more remarkable are those of modern Italy which is, in truth, the land of beautiful gardens. Notwithstanding the extreme richness of her native flora she has drawn from other countries all the tree and plant life suitable to her delightful climate, so that the Italy of to-day is one vast natural garden in which the vegetation of every temperate and sub-tropical region flourishes in the open air.

The love of the Italians for symmetrical lines and beautiful forms has always drawn itself in their gardens. They carried their architecture to their grounds, as well as the work of their sculptors' hands, so that they founded a style of decorative gardening different from that of other European countries.

The term "Italian gardening" became established, and became synonymous with what are now called architectural gardens, the characteristic features of which are stately terraces, lavishly adorned with statuary, fountains and the like, rectangular plots enclosed by low walls, often very beautiful in design, parterres of intricate patterns, flower beds enclosed by clipped hedges, trees and shrubs, mostly evergreen, cut into shapes representing animals and other objects—living sculpture so to speak.

Such are the main features of a style of gardening which travelled northwards and became quite a fashion in England so early as the fifteenth century, and which was followed until Queen Anne's reign, when a more natural style of gardening came in vogue, formal gardens were abolished, vegetable sculpture destroyed, and a blow was given to the Italian, Dutch and French styles of gardening. Some noteworthy examples of Italian gardens still remain in England, a familiar example being that at Holland House, which is scrupulously preserved with other objects of interest in that historic spot.

Although the pure Italian style of gardening is not generally suitable for our northern climate, it affords excellent hints to the English landscape gardener in the composition of ornamental structures in gardens and pleasure grounds, and for the pleasing disposition of statuary, for in no country has the union of architecture and gardening been more successfully carried out than in Italy, as may be seen

from the numerous examples throughout the country. The gardens at the Villa Strada, near Rome, the noble terraces at the Casino Sachetti at Rome, and of the Villa Panfili Doria are among the finest specimens of architectural gardens, while the magnificent fountains at Caserta, at the Villa d'Este, and at the Villa Aldobrandini are known throughout Europe. These examples of hydraulic science and art may appear to us in sober England to be over-wrought but there is a *raison d'être* for such things in a hot climate like that of Italy. Indeed, the whole style of pure Italian gardening, as an art of taste, has been founded on common sense principles. The hilly nature of the country necessitates terraces of the houses to be built on hillsides, the absence of the verdant turf throughout the summer made the gardeners resort to gravel instead of grass ; the rampant growth of all vegetation necessitated the use of the shears in order to keep nature within bounds ; the sultriness of the summers called for pleasant fountains and water displays ; while the whole idea of severe formalism was carried out in order to contrast with wild nature.

Any attempt to imitate the Italian style of gardening in the confined space of an exhibition garden in the centre of London, must necessarily be feeble. We cannot imitate the picturesque true growth so characteristic of all Italian scenery, the stately stone pines, the "sky clearing cypresses," as Shelley called them, the prevailing trees in Italy ; but some idea of an architectural garden may be gleaned from the example represented in the western gardens. This is a modified reproduction of a portion of the garden in the celebrated Villa Borghese, near Rome, and it shows fairly the pleasing effect in combining architectural lines and statuary with garden scenery. The brilliancy of the parterre is enhanced by contrast with the marbled walls and fountain, while the clipped hedges of spur and box serve as a foil to the colours. The noble-leaved plants of tropical aspect exemplify the kind of vegetation that flourishes freely in the open air in southern Italy throughout the year, and trees in tubs clipped into formal pyramids illustrate the manner in which trees, like the orange, myrtle, bay, spur and box are dealt with by Italian gardeners.

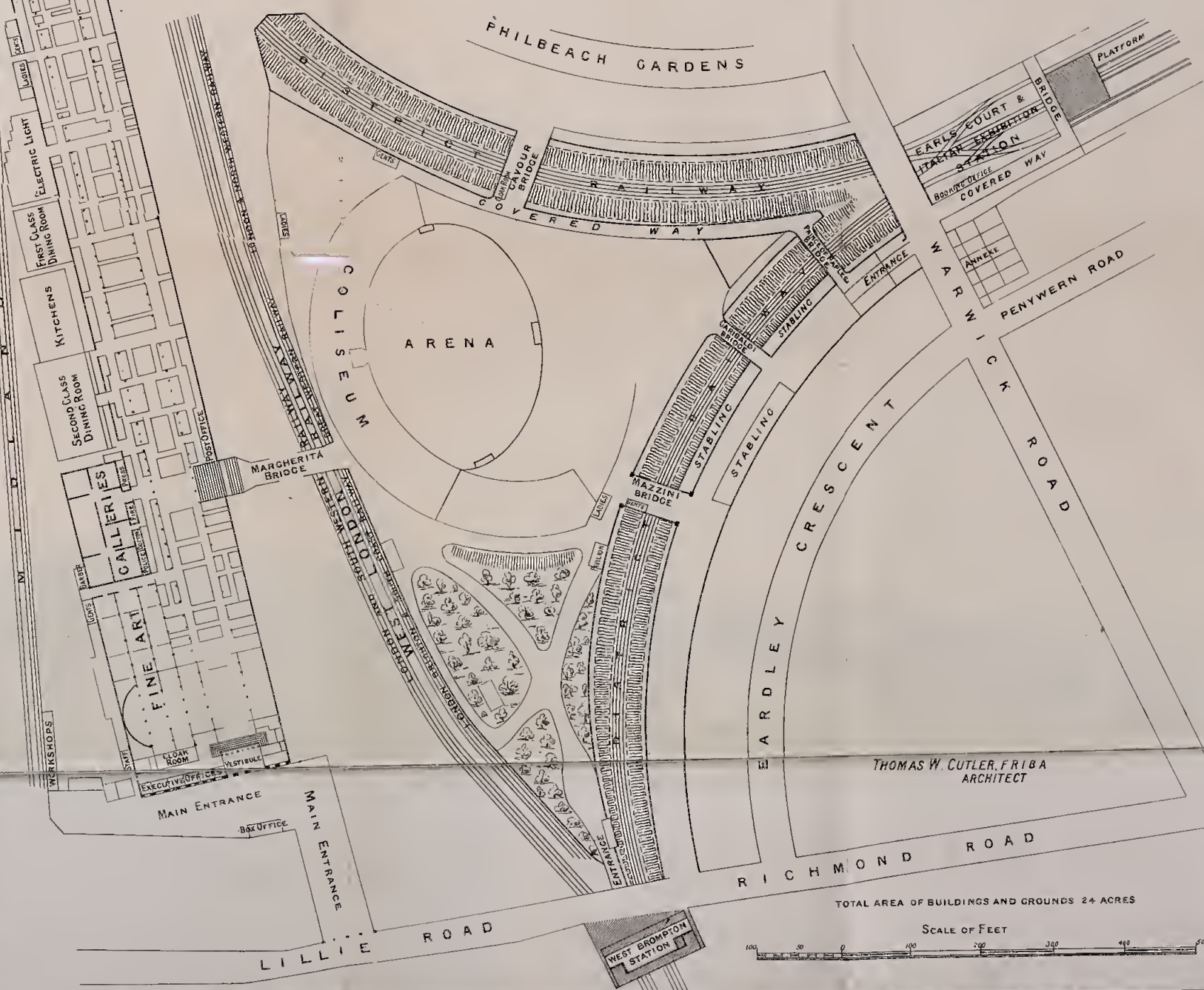
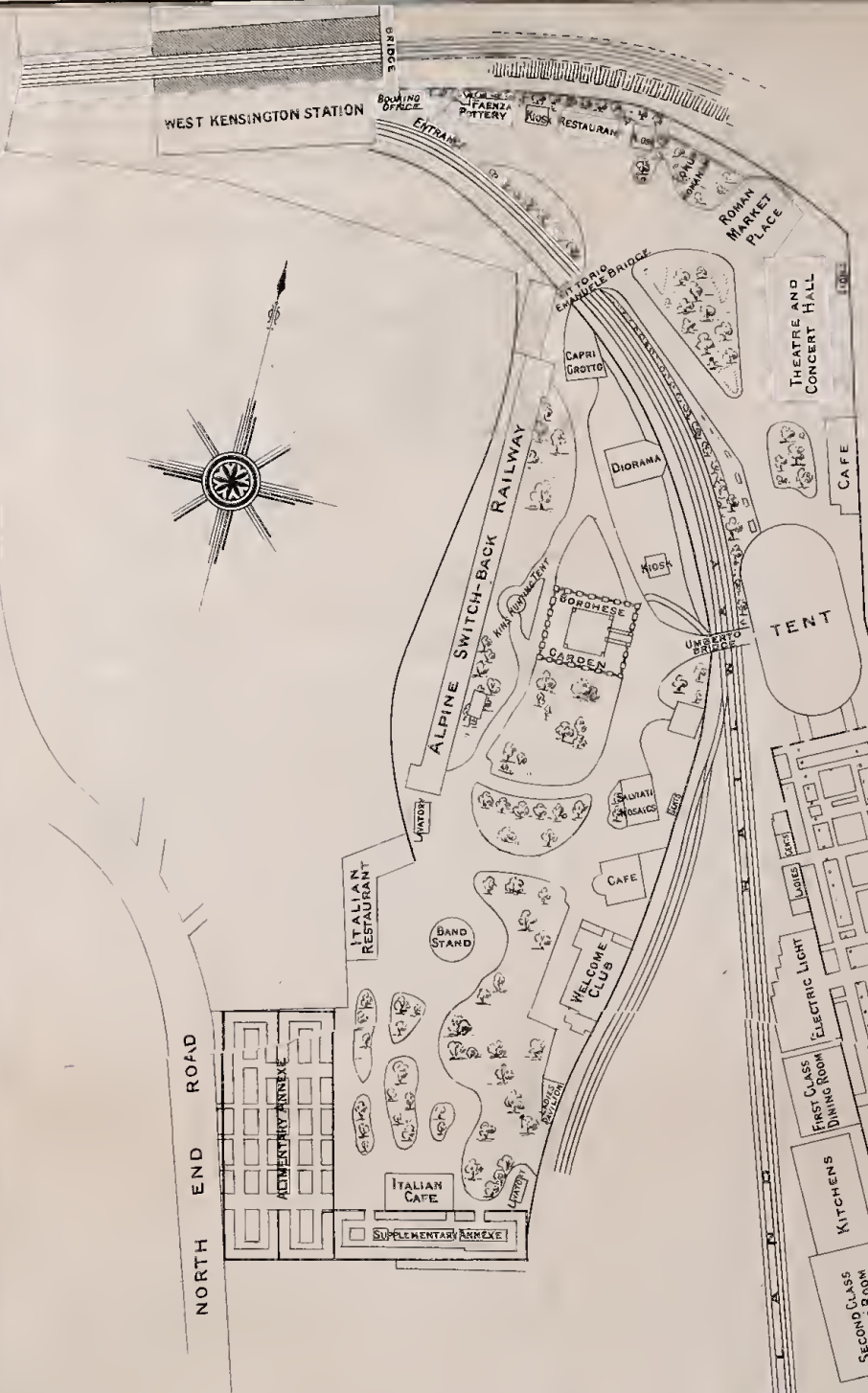
Throughout the grounds may be seen examples of native Italian plants and, those that have become acclimatised in various parts of Italy ; indeed, the climate is so suitable for the vegetation of every part of the world, that plants from every clime find a home there, so that it is difficult to distinguish the exotic from the native growth. Examples of the Italian pergola, or covered way, adorned with climbing plants, may be seen in various parts of the grounds, and these beautiful vine covered retreats are worthy of imitation in English gardens.

THE ITALIAN EXHIBITION

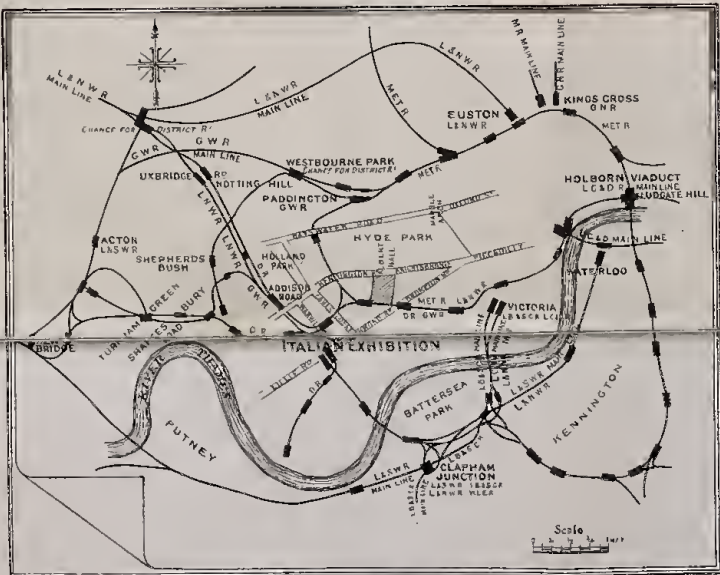
IN LONDON

WEST BROMPTON, EARLS COURT & WEST KENSINGTON.

GROUND PLAN OF THE MAIN BUILDING
 And Annexes
 THE COLISEUM,
 THE GARDENS &c.
 Showing the position of the Various Sections & Points of Interest.



MAP OF LONDON
 WITH RAILWAYS TO
 ITALIAN EXHIBITION.



THOMAS W. CUTLER, F.R.I.B.A.
 ARCHITECT

TOTAL AREA OF BUILDINGS AND GROUNDS 24 ACRES

SCALE OF FEET
 0 100 200 300 400 500

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**Exhibition of Manufacturing and Industries,
Birmingham, 1886.**

Royal Jubilee Exhibition, Manchester, 1887.

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THE PALAZZO DEI SIGNORI OF
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THE FORUM ROMANUM.
THE COLISEUM.
THE ARCH OF TITUS.

THE ARCH OF CONSTANTINE.
THE ARCH OF SEPTIMUS
SEVERUS.
THE COLUMN OF PHOCAS.
THE VIA SACRA.
THE LOCUS VESTALIIUM.
A STREET IN POMPEII.
ROMAN PHOTOGRAPHIC PAVILION
FAENZA POTTERY PAVILION AND
SEVERAL KIOSKS.

The WESTERN GARDEN contains :

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THE CAPRI GROTTO.
THE DIORAMA PAVILION.
THE ALPINE SWITCHBACK RAILWAY.
TUSCAN FARM BUILDINGS.

ITALIAN TEMPLE.
"QUIRONALE" RESTAURANT.
DR. SALVIATI'S PAVILION.
THE "WELCOME" CLUB, AND
SEVERAL KIOSKS.

THE ARENA.

Upon the Arena occupied in 1887 by "The Wild West," there has been constructed the first Reproduction of the Roman Coliseum ever erected in Great Britain, and where the North American Indians, under "Buffalo Bill," gave such interesting pictures from the "Life of the Far West" will now be found a faithful and picturesque representation of

ROME UNDER THE EMPERORS,

including Triumphal Processions, the Inauguration of the Coliseum by the Emperor Titus, Roman Sports, Gladiatorial Combats, Chariot and Foot Races, &c., &c.

THE MARQUEE.

This large marquee, capable of holding 4,000 people, has been erected in order to provide shelter for visitors in inclement weather and was utilised on the occasion of the opening of the Exhibition by the Lord Mayor of London.

Smoking Concerts are given here, as also occasional performances and flower shows.

On emerging from the northern exit of the marquee the visitor enters the Central Garden; on the right is an Italian Café (Dante), and on the left a Bamboo Kiosk exhibiting the wines grown by the Marquis Ginori, of Florence.

Next to the Café is the Theatre and Concert Hall, constructed of iron, and capable of seating 1,000 persons. The building was designed by the architect to the Exhibition (Mr. Thomas W. Cutler, F.R.I.B.A.), and the scenery painted by Messrs. Perkins and Hicks, the well-known scenic artists, and represents the Palazzo dei Signori (Palace of the Seigneurs) Padua. Adjoining is a market place, arranged by the architect, and reserved for the sale of fruit, flowers, and dairy produce, sent direct from Italy, the sides of the square being flanked by well-known Italian buildings, and the back by the façade of the Duomo of Como painted by the scenic artists above mentioned.

Abutting on the market place is a faithful representation of the Forum Romanum, showing a distant view of the Sabine Hills, the Coliseum, and the Palace of the Cæsars, the Arches of Titus, Constantine and Septimus Severus, the Column of Phocas, the Basilica Constantine, the Via Sacra, the Locus Vestalium and in the foreground the ruined temples of Saturn and Vespasian, painted by Signori Liverani, Costantini and Tondi of Rome. Separated from the Forum by a belt of trees, will be found an Italian Gothic pavilion, designed by Mr. John Norton, F.R.I.B.A., and erected by Sig. Ferri for the exhibition of Tuscan wines.

The next building is the Waterlow Photographic Studio, where high class photographs will be taken.

The Raphael Café comes next, and beyond is the Faenza Pottery Pavilion designed by the architect to the Exhibition, in which is shown the complete process of manufacture of Faience, under the direction and superintendence of Cav. Farina, whose assistants will be seen making vases and pots on the wheel, decorating and painting them in the painting room, and burning them in the kiln, when, after they are burnt and finished, they can be bought in the show room wherethey will be exhibited for sale.

The visitor will now have reached West Kensington Railway Station entrance, and on turning back towards the Victor Emanuel Bridge will find a picture by Sig. Liverani of a Street in Pompeii.

On the other side of the bridge is to be found a reproduction of the Tarpeian Rock from which the Forum Romanum can be seen from the proper point of view.

Adjoining, is a Neapolitan Studio for a painter and sculptor where portraits will be painted and busts modelled at *one sitting* by Sig. Dal Ferro and Sig. Fosca, respectively.

Crossing the Victor Emanuel Bridge the Capri Blue Grotto will be seen on the left, while the Switchback or Alpine Railway, painted by Mr. Bruce Smith, is seen on the right.

THE SWITCHBACK RAILWAY.

This popular means of exercise, adorned with all the invigorating and delightful accessories of Alpine scenery, suggests the well-known trip up the Righi on the rack-railway, but the cost of the trip is only three pence as against ten francs in the case of the real Alpine journey. The Alpine scenery has been devised so as to make both a foreground and a background to the switchback.

DIORAMA OF THE BAY OF NAPLES.

On the right, beyond the Grotto, is a Roman Basilica designed by the architect and painted by Mr. E. G. Banks. This building contains a diorama of the Bay of Naples.

This is one of the chief attractions in the gardens. The diorama has been "set up" in the same building that was used last year for the exhibition of the diorama of New York Harbour, but the building itself has been removed to a more convenient position, close to the Capri Grotto.

Of the Bay of Naples itself we cannot do better than reproduce the description given by Dickens in his "Pictures from Italy."

"Capri, [once made odious by the deified beast Tiberius,] Ischia, Porcida, and the thousand distant beauties of the Bay, lie in the blue sea yonder, changing in the mist and sunshine twenty times a day; now close at hand, now far off, now unseen. The fairest country in the world is spread about us. Whether we turn towards the Mesino shore of the splendid watery Amphitheatre, and go by the Grotto of Posilipo, to the Grotto del Cane, and away to Baiæ, or take the other way towards Vesuvius and Sorrento, it is one succession of delights. In the last-named direction, where, over doors and archways, there are countless little images of San Gennaro, with his Canute's hand stretched out to check the fury of the burning mountain, we are carried pleasantly, by a railway, on the beautiful sea beach, past the town of Torre del Greco, built upon the ashes of the former town destroyed by an eruption of Vesuvius, within a hundred years; and past the flat-roofed houses, granaries, and maccaoni manufactories, to Castel-a-Mare, with its ruined castle, now inhabited by fishermen, standing in the sea upon a heap of rocks. Here the railroad terminates; but, hence we may ride on, by an unbroken succession of enchanting bays, and beautiful scenery, sloping from the highest summit of Saint Angelo, the highest neighbouring mountain, down to the water's edge, among vineyards, olive trees, gardens of oranges and lemons, orchards, heaped up rocks, green gorges in the hills, and by the bases of snow-covered heights, and through small towns, with handsome, dark-haired women at the doors, and past delicious summer villas, to Sorrento

where the poet Tasso drew his inspiration from the beauty surrounding him."

The Italian building between the Basillica and the Umberto Bridge is a kiosk for the exhibition of Sig. Vitali's Italian wines. Immediately opposite the Umberto Bridge is the Borghese Garden designed by the architect to represent, on a small scale, the celebrated Gardens of the Borghese Villa in Rome, which has been planted and arranged under the direction of Mr. William Goldring, the well-known landscape gardener, to whom the credit is due for the whole of the garden arrangements and floricultural display

THE BORGHESE GARDEN.

The space devoted to this purpose has necessarily been limited, but the most has been made of it. The garden is surrounded by a marble balustrade, which is in pure Italian style. At each corner is a statue, and in the centre is a fountain. The flower beds are laid out in such a way as to display the greatest possible wealth of bloom and fragrance in the smallest possible compass.

The reproduction of the Borghese garden recalls the story of the original at Rome, which is one of the most tragic and pathetic in the annals of Italian mystery and crime. The villa Borghese belonged to the Cenci family, and was granted to a Cardinal of that name on the execution of the immediate owners for the murder of their father under circumstances of unusual public interest. One condition however was imposed, namely, that the estate should be transformed into a garden in which the Roman public might be free to enjoy itself for ever. For generations this compact was kept until in the disastrous year 1849, the gates were closed; and during the whole of that period the villa Borghese has been regarded as the most perfect model extant of the beauty and magnificence of which the Italian garden is susceptible.

Briefly told, the story which placed the city of Rome in possession of the Borghese garden is as follows. Francesco Cenci was a nobleman of immense wealth who led a profligate and abandoned career. He frequently found himself within the meshes of the law, from which he was released only on the payment of luxurious fines. He had a large family of sons, all of whom, however, had either been assassinated or had died, except two, Giacomo and Bernardo. Neither of these was permitted to enter the house in which the old man resided with his second wife, Donna Lucrezia, and his daughter, Beatrice. The life of Beatrice was made intolerable by her father's tyranny. He employed every precaution to exclude her from the possibility of getting married; but despite all his efforts, one Monsignor Guerra obtained access to the house, and was accepted as her lover. In order that they might release themselves, and the rest of

the family from the tyranny of the father, Guerra and Beatrice, with the collusion of her brothers and her step-mother, hired two bravos to murder the old man. The body was thrown from a balcony at the end of the corridor, and it was given out and made to appear, that the victim had fallen from the balcony accidentally, and that the boughs of an elder tree below had penetrated his skull. The bravos, however, were subsequently apprehended for some other offences, and confessed everything. The wife, daughter, and sons of Cenci were all apprehended. The Pope ordered the torture to be applied. Donna Lucrezia and Giacomo, the eldest son, yielded at once. But the fortitude of Beatrice for a long time defied the extremity of bodily pain; and it was not until her eldest brother exhorted her in the torture chamber to confess everything that she did so. The three chief participants in the crime were publicly executed; the youngest brother was spared. The property of the family was confiscated, and their chief residence, the Borghese villa, was disposed of as already described.

Passing through the Borghese garden, and directly opposite the entrance, is the Hunting Tent of the late King of Italy (Victor Emanuel) containing his guns and other hunting paraphernalia, which are under the charge of the late King's Huntsman.

Opposite the end of the Switchback is a Kiosk for the exhibition of wine exported by Sig. Cirio, and on the right is an Italian Café (Rienzi) and Dining Room (Quirinale) executed from the designs of the architect.

The Dining Room is for Italian dishes only and the kitchen is under the direction of one of the best *chefs* from Italy.

Facing the Italian Dining Room and midway between it and the Welcome Club is a classic Temple designed by the architect for a Band Stand, and from which the Italian, Scots Guards and other Military Bands discourse their various selections of music.

Beyond the Dining Room is the Alimentary and Supplementary Annexes, large buildings built to supply the additional demands for space by the numerous exhibitors. The Annexes will be found to contain Classes 1 to 6 of the Classified Catalogue, mainly devoted to food and agricultural produce, which prompted the architect to design the façade so as to represent a Tuscan Farm House, partly sheltered by a verandah. On the front of the Supplementary Annexe is the Garibaldi Café, where Italian drinks and ices are supplied.

From the Supplementary Annexe, extends the lawn of

THE "WELCOME" CLUB.

This is one of the most prominent features in the Western Garden and was founded last year on the initiative of Mr. Whitley, the director-general of the Exhibition. The club is intended as

a place of rendezvous for gentlemen who take an interest in the Exhibition, and affords unique facilities for the reception and entertainment of foreign visitors under the most agreeable conditions as to *cuisine* and otherwise. The club Home consists of a dining-room which has been more than doubled in size since last year—a smoking-room, and a ladies' pavilion, with a special-room, which is set apart for the reception of visitors of rank or distinction, and which is known as the Royal Pavilion. The building was constructed by Mr. J. C. Humphreys of corrugated iron, which is covered with lattice-work on all sides, imparting an appearance of rusticity that harmonises admirably with the surroundings. This appearance is heightened by the diamond-paned windows, a remnant, by the way, of the Old London Street, which was so prominent a feature of the last two exhibitions at South Kensington. The interior of the Club House is decorated and furnished in such a way as to make it cosy and comfortable. In the smoking-room are two portraits of Colonel J. T. North and Mr. John R. Whitley, who are President and Vice-President, respectively, of the Club. The members of the Committee are—Vincent A. Applin, Esq., Gen. Sir H. P. De Bathe, Bart., Earl De La Warr, Sir Julian Goldsmid, Bart., Augustus Harris, Esq., Sir J. Heron-Maxwell, Bart., Sir Victor Houlton, G.C.M.G., J. S. Jeans, Esq., Sir Alfred Kirby, Rt. Hon. Sir Henry Layard, G.C.B., Sir J. E. Millais, Bart, Colonel Mosley, Major Flood Page, John Priestman, Esq., Lieutenant-Colonel Sewell, Charles Wyndham, Esq., Capt. H. Bruce Carvick, Hon. Secretay, and Capt. F. Taylor, Assistant Secretary.

The Subscription to the Club for the season is £2, which includes a season ticket admitting to the Exhibition.

The *cuisine* is in the hands of Messrs. Bertram and Company, who make a special feature of the *table d'hôte*, which is at once excellent and reasonable as regards price. Members have the privilege of introducing ladies.

THE REFRESHMENT DEPARTMENT.

The well-known *restaurateurs*, Messrs. Bertram and Company, have the entire charge of the arrangements under this head, and have made the most ample provision for meeting any possible demands upon their commissariat. Besides having provided large and admirably appointed rooms where "the masses" may have a modest "tea," for a very humble coin, they have also contributed to the more exigent requirements of "the classes" large and handsome dining-rooms, where an excellent dinner may be had either *à prix fixe* or *à la carte*. These rooms will be found on the left hand side of the main building approached from the West Brompton entrance. In the gardens there are several refreshment pavilions, called by well-known Italian names. But the greatest "draw" in the matter of

creature comforts is likely to be the "Quirinale," a large and handsome building in the Western garden, opposite the band stand, where a genuine Italian dinner is provided at a moderate price, and served by Italian waiters. At the head of this "institution" is one of the most experienced *chefs* from the world celebrated Hotel Quirinale in Rome. The location of the *Quirinale* is such that its patrons have the advantage of hearing the music played by the band outside while they dine, and with Italian comestibles, Italian wines, Italian waiters, and Italian music, it only wants an Italian climate and sky which, alas! can neither be borrowed nor bought—to induce the impression that the land of sunshine and of flowers is not so far distant, after all.

Between the Welcome Club and the Novara Café, is placed, under an ornamental structure, a powerful steam fire engine manufactured by Merryweather and kindly lent to the Exhibition by Col. J. T. North, the President of the Reception Committee. The engine is to be presented to the town of Iquique by Col. J. T. North to commemorate the coming of age of his son, Harry North, December 26th, 1887.

Next to the Fire Engine is Dr. Salviati's Pavilion containing exhibits of celebrated Venetian glass and numerous articles of artistic manufacture and where native workmen and women are to be seen carving wood and blowing glass.

THE BLUE GROTTA OF CAPRI.

This is one of the natural wonders of Italy. The entrance to the Blue Grotto is situated in the rocky cliff which faces the north at the western extremity of the island, and is 3 feet in height by 5 feet in width. When the sea is high, it cannot be entered at all. The *marinero* who conducts the party through the aperture, requires to exercise his utmost skill to prevent his craft from coming to grief against the rocks. The passengers who are in the boat are compelled to lie on their backs, and the boatman holding on to the rocks guides his boat into the cavern on the top of a wave by a dexterous movement. Inside the grotto the eyes are dazzled by a strange light, to which, however, they soon become accustomed. The water inside the cavern is said to be as blue as the sky outside, while the sheen is like molten silver. The effect is beautiful and unique. Objects dipped in the water, with the boat and the oars, are covered with a silvery sheen "while the *marinero*, who plunges in for the amusement of visitors, rises clad in a garment of flashing light." The grotto is 100 feet by 175 feet, and "the roof of ribbed and grimed arches, shares the blue effulgence of the water beneath."

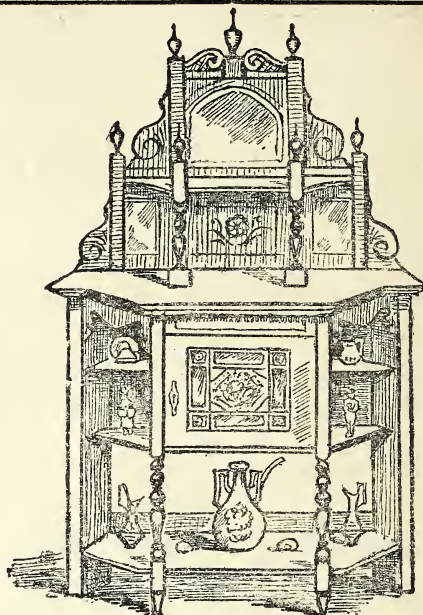
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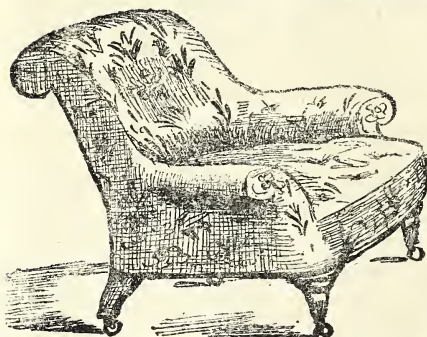
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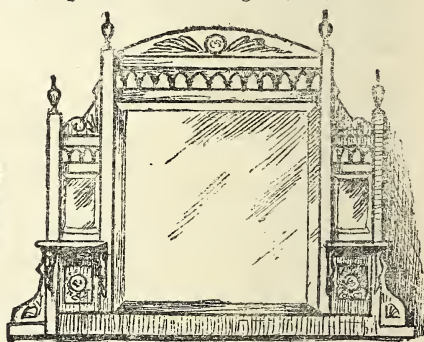


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THE ROMAN FORUM.

A descriptive account of Signor Liverani's magnificent panorama in the Central Garden.

THE Roman *fora* were places where the markets and courts of justice were held. The former were termed *fora venalia* and the latter *fora judicialia*. Of the *fora judicialia* the most ancient and celebrated was the *Forum Romanorum* or, *par excellence*, the *forum magnum* here represented and occupying the quarter now known as the Campo Vaccino (or cattle market). It stretched from the forts of the Capitoline Hill, where the arch of Septimus Severus stands, to the temple of the Dioscuri, and was surrounded by streets and houses. The boundary on the east and north was the *Sacra via*, or Sacred Way, of which the side nearest the Forum was left open ; while on the other were corridors and halls, such as those of the *argentarii* (bankers or money changers). At a later period the site of these was, for the most part, occupied by basilicas and temples. Public banquets for the populace, and the combats of the gladiators, were, in the time of the Republic, usually held in the great Forum, which also contained monuments of various kinds, of which may be mentioned the famous *Columna Rostrata* of C. Duilius erected in

memory of his victory over the Carthaginians. The rostra, or pulpits, from which public orations were delivered, stood on the left side, opposite the Palatine. One of these is still in its place, and the spectator can easily distinguish it just beyond the triumphal Arch of Severus. According to tradition it was from this pulpit that Mark Anthony delivered his famous funeral orations over the body of the murdered Cæsar. After the time of Augustus the Forum Romanorum lost its importance and became rather a centre of idle civic life than a sort of popular parliament as it had been in the earlier and grander days of Roman history. This place of assembly of the Roman people was adorned by the latter Cæsars with magnificent monuments. Its total ruin dates from the time of Robert Guiscard, who, called to the succour of Gregory VII., made it a heap of ruins. The present surface of the soil is 26 feet above the ancient level. The Italian Government, since the occupation of Rome, has continued the excavations made by the Popes, and notably by Pius IX., and the Forum is now laid bare to the original pavement. The principal objects in this view of the Forum are the *Arch of Septimus Severus*, for a long time half covered up, and disinterred by Pius VII. in 1803; it is decorated with eight columns of the composite order; the *Temple of Jupiter Tonans*, three columns of the Corinthian order, still standing and more recently attributed to that of Vespasian; the *Temple of Concord*, eight columns of the Ionic order, the relations of which are uncertain; the Column of Phocas, isolated in the midst of the Forum raised in honour of that Emperor (the pedestal of this beautiful column excavated by the beautiful Duchess of Devonshire, of Gainsborough fame); three fine Corinthian columns, formerly attributed to the *Temple of Jupiter Stator*, the position of which is still the subject of much controversy. To the left, proceeding towards the Coliseum, is seen the *Temple of Antoninus and Faustina*, now Church of San Lorenzo in Miranda. Further on is the *Temple of*

Romulus and Remus, a circular building serving as a vestibule to the Church of Saints Cosmo and Damiano ; on the side are three gigantic arches (the Temple of Peace, or Basilica of Constantine) ; behind the Church of Santa Francesca Romana, standing opposite the spectator, are the ruins of the Temple of Venus and of Rome, built by Hadrian. The Arch of Titus is at the culminating point of the Via Sacra adorned with low reliefs, the finest monument of its kind which has come down to our times ; and still further on the Arch of Constantine, the low reliefs and inferior sculptures of which attest the rapid decline of art. The Coliseum, the circular form of which is visible in the background, is an immense amphitheatre, commenced by Vespasian, on his return from his war against the Jews, continued and dedicated by his eldest son Titus, A.D. 80, and completed by his youngest son, Domitian, who succeeded Titus. It was calculated to hold from 80,000 to 100,000 people to witness the exhibition of those gladiatorial and wild beast combats which so much delighted the Roman populace. At its inauguration by Titus, 5,000 wild beasts and 10,000 captives are said to have been slain. Thousands of the early Christians stained it with their blood. The destruction of the pile is said to have been commenced by Totila in 526 for the sake of the metal clamps of its stones, but it was still nearly entire in the 8th century ; in the 14th and later it was worked as a quarry. The buildings to the right, on the elevation, do not properly belong to the Forum. Those on the lower level form part of the temple and houses of the Vestals, and have only recently been discovered. Below them are series of fragments of symmetrically arranged columns. These represent all that now exists of the Basilica or Law Courts of Julia, so called after the daughter of Julius Cæsar. On the hill are seen the ruins of the Aggregation of Palaces, known as the palaces of the Cæsars. They include many buildings once inhabited by the masters of the world, from Augustus to the last

of the Cæsarine family. These superb remains have been very carefully excavated by the Italian Government.

The façade of the Palace of the Signoria at Perugia has been selected for the external decoration of the Concert Hall in the Gardens. It is a fine and massive specimen of Venetian Gothic of the fourteenth century, and has been so accurately reproduced as it is now that it is easy to detect upon it the ravages of time. Thus, of the series of beautiful Gothic Arches which run round the second floor, only a few remain intact. They have been mutilated and walled up. The same has befallen the equally graceful arcading on the first storey. It is to be hoped that this reproduction of so fine a monument at this Exhibition will at least serve the purpose of attracting attention to its actual condition and lead to the restoration of so noble a relic of the middle ages. The façade of the Church in the market place is copied from that of the Cathedral of Como, a beautiful example of Lombard Gothic of the thirteenth century.

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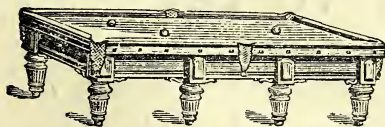
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Animal food offers a means of strength and stimulus not furnished by any other aliment, but, from an enfeebled state of the digestive apparatus, such nourishment is frequently not available to those who most urgently require it. The Medical Faculty have long realised this; and in America and elsewhere the introduction of "JOHNSTON'S BOVRIL" has added a new item to the "Materia medica," and a new feature in the treatment of exhausted vitality. By it the hitherto insuperable difficulty of furnishing substantial nourishment to the system through a debilitated stomach is entirely overcome, nature being so effectively assisted that perfect digestion and assimilation is certain. "JOHNSTON'S BOVRIL" is not simply a Meat Extract, *it is MEAT itself*. It is Baron Liebig's ideal realised. To Watt and others we may be indebted for the first steam-motor, but that has long since given place to the engine of to-day. To Liebig we may be indebted for the first Meat Extract; but that also is now rapidly giving place to the perfected preparation known as BOVRIL; and for this high claim it has the endorsement of no lesser authority than the great German Chemist himself.—See next page.

In the *Lancet* of November 11th, 1865, Baron Liebig says:—

"Were it possible to furnish the market at a reasonable price with a preparation of Meat, combining in itself the albuminous, together with the extractive principles, such a preparation would have to be preferred to the Extractum Carnis, for it would contain *all* the nutritive constituents of Meat." Again—"I have before stated that in preparing the Extract of Meat, the albuminous principles remain in the residue; they are lost to nutrition, and this is certainly a great disadvantage."

"BOVRIL" contains the albumen and fibrine in the most perfect possible form.

The problem is thus solved, and to those who know the requirements of the human system and the constituents of food, it will be apparent that this albumen and fibrine is identical with what the body requires for recuperation, and that as a perfect form of concentrated nourishment, it must supersede any aliment at present known, furnishing, with the least possible expenditure of vital force, all that is necessary to impart tone to the nerves, and substantial food for brain, bone, and muscle.

Its adaptability is general to the Invalid, the Convalescent and the Vigorous. To Children it secures a strong muscular development, and for maternal nursing, imperfect mastication, athletic training, physical exhaustion, indigestion, or mental overstrain, it is the perfection of known Food.

The following is taken from a Clinical Lecture, Given at the Hôtel Dieu Hospital by Dr. J. M. Beausoliel, Professor of Histology at the School of Medicine and Surgery:—

"Now let us consider the value of Extracts of Beef from a hygienic and therapeutic point of view. The nutritious properties of Beef are insoluble. It is, therefore, obvious that they cannot be imparted to a clear substance which is obtained by cooking or pressure. Extracts of Meat are very good in cases where an innoxious stimulant is required; but as a nutritious substitute for meat, they are a delusion. The only preparation of the kind that has ever come under my notice which, in my opinion, contains all the nutritious, together with the stimulating properties of Beef, is JOHNSTON'S BOVRIL. In the manufacture of this preparation raw beef is cut up very fine; it is then dried by a patent process, and ground to a powder as fine as ordinary flour (this powder contains all the nutritious properties of Beef), this is added to the Extract; the powder and Extract being the only ingredients of BOVRIL; it therefore contains both the extractive or soluble properties, and the nutritious or insoluble properties of Beef, and is capable of sustaining life for years without any other nutritious food. I know for a fact that most of the so-called Extracts have a noxious effect on the system, as they are apt to cause an elevation of temperature, a feverish sensation all over the body, the face becomes flushed, the head heavy, general uneasiness follows, the patient is soon disgusted, and the physician is astonished that so much Beef has produced such an unexpected result. Undoubtedly many persons have been starved to death through inexperienced medical men and nurses placing an undue nutritious value on such preparations as Extract of Meat, home-made beef-tea, &c.; whereas

had JOHNSTON'S BOVRIL been used in their stead, the patients would in nine cases out of ten have gained strength to battle against the disease under which they were suffering.

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It contains 50 per cent. of Nitrogenous or Flesh-forming Material, and in a form which is easily digested, and certainly most agreeable to the palate.

CHEMICAL ANALYSES by leading Authorities:—

By WM. HARKNESS, Esq., F.C.S., &c., London.—I have made a very careful Chemical Analysis and Microscopical Examination of Johnston's Fluid Beef or Bovril and find it to contain—in every 100 parts—

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| Albumen and Gelatine..... | 21.81 | } Nitrogenous or Flesh-forming Food |
| Fibrine in a readily soluble form | 37.48 | |
| Ash or Mineral Matter..... | 14.57 | |
| Moisture | 26.14 | |

The Microscopical Examination shows the Fluid Beef to contain good sound Beef, ground to a very fine powder. The Mineral matter is rich in phosphates.

I consider this a most valuable preparation, combining as it does a concentrated extract of Beef with the solid Beef itself, the latter being in a form easily digested. It is also free from the burnt flavour so much objected to in ordinary extracts of meat. It is one of the most perfect foods I have ever examined.

By Dr. J. BAKER EDWARDS, Ph.D., S.C.L., F.C.S., Professor of Chemistry, and Inland Revenue Food Analyst, Montreal.—

| | |
|----------------------------------|---------|
| Salts of Flesh and Moisture..... | } 33.30 |
| Beef-Tea Food..... | |
| Mineral or Bone Food..... | |
| Fibrine or Meat Food..... | |
| Albumen or Egg Food..... | 22.50 |
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I consider this an invaluable preparation, containing as it does, in addition to the well-known Liebig's Extract—which has been aptly named "Wine of Meat"—the nutritive value of Egg diet and Meat diet in a form readily soluble in the gastric juice. It is therefore a more complete and perfect food for children and invalids than Meat Extract alone; and, moreover, having inspected the process of manufacture, I am satisfied that it may be relied upon as a uniform and very superior preparation.

Analysis of Beef powder by STEVENSON MACADAM, Ph.D., F.R.S.E., F.C.S., Lecturer on Chemistry, Analytical Laboratory, Surgeons' Hall, Edinburgh.—I have made a careful Chemical Analysis of a sample of Beef Powder manufactured by Mr. J. L. Johnston, and find it contains as follows:—

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|--------------------------|-------|-----------------------------------|-------|
| Moisture..... | 13.23 | * Albuminous or Flesh Matter..... | 63.38 |
| Oils and Fatty Matter .. | 12.77 | Ash or Saline Matter | 10.62 |
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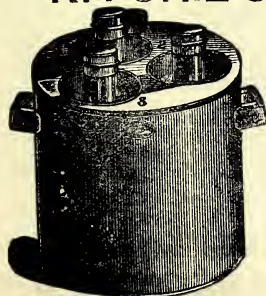
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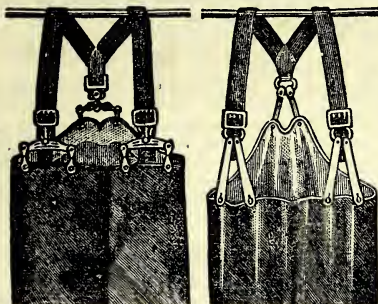
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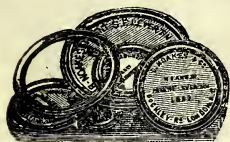
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